

FACULTY OF MUSIC UNIVERSITY OF TORONTO

FACULTY ARTISTS SERIES



Amici

Saturday, January 16, 1993

8 pm

Walter Hall - Edward Johnson Building

Amici

Joaquin Valdepeñas, clarinet

David Hetherington, cello

Patricia Parr, piano

with

Shalom Bard, clarinet

Kathleen McLean & Aleksandar Popovic, bassoons

Joan Watson & Darcy McFadyen, horns

Mark Fewer, violin

and

Mark DuBois, tenor

PROGRAMME

Serenade in Eb-Major, KV 375

W.A. Mozart

Allegro maestoso

Menuetto - Trio

Adagio

Menuetto - Trio

Finale - Allegro

Joaquin Valdepeñas & Shalom Bard, clarinets

Kathleen McLean & Aleksandar Popovic, bassoons

Joan Watson & Darcy McFadyen, horns

Palm Court Songs of the Bubble Ring

John Greer

Texts by Dennis Lee from *The Difficulty of Living on Other Planets*. MacMillan of Canada, copyright 1987, Dennis Lee

- I The Bubble Ring
- II The Man Who Never Was
- III Mr. Green and Ms. Levine
- IV When I Went Up To Ottawa
- V The Coat
- VI The Golden Rule
- VII The Mermaid Banquet

Mark DuBois, tenor; Joaquin Valdepeñas, clarinet
David Hetherington, cello; Patricia Parr, piano

♦ ♦ INTERMISSION ♦ ♦

Trio in A-Major, Op. posth.

Johannes Brahms

Moderato

Vivace

Lento

Presto

Patricia Parr, piano; Mark Fewer, violin
David Hetherington, cello

PROGRAMME NOTES

Serenade in E-flat Major, KV 375

Wolfgang Amadeus Mozart

Barely half a year after his move to Vienna, Mozart composed the *Serenade in E-flat* as a sextet, the form we will hear it in today. In July, 1782, nine months after the work's successful debut, Mozart added a pair of oboes to the ensemble, and transferred much of the melodic material to them.

Mozart admitted to his father that he had taken advantage of an opportunity to discharge several obligations at once. "I wrote it for St. Theresa's Day (October 15), for Frau von Hickel's sister, or rather the sister-in-law of Herr von Hickel, Court Painter...but the chief reason why I composed it was in order to let (Joseph II's influential chamberlain) Herr von Stack...hear something of my composition; so I wrote it rather carefully."

This care was evidently appreciated, and the *Serenade* was performed by demand in three different places the night of its premiere: "as soon as they finished playing it in one place, they were taken off somewhere else and paid to play it." Two weeks later, on his name-day, these six players surprised Mozart, playing this same piece to him from his courtyard. It must have seemed a most auspicious beginning to his Viennese career.

Bruce Kirkpatrick Hill

Palm Court Songs of the Bubble Ring

John Greer

John Greer is a graduate of the University of Southern California and the University of Manitoba, where he studied composition with Boyd McDonald. For several years, Mr. Greer was a member of the music staff of the Opera Division here at the Faculty of Music, and he currently conducts two of the Piano-Vocal Masterclasses at the Faculty. *Palm Court Songs of the Bubble Ring* were commissioned by Mme Greta Kraus with funds from the Arts Foundation of Greater Toronto.

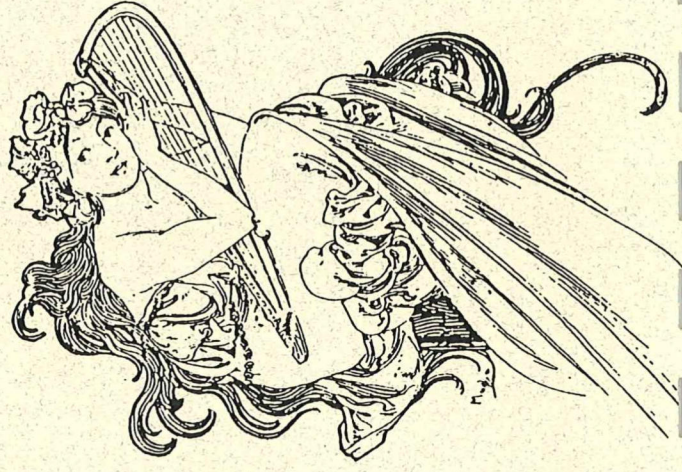
Palm Court Songs of the Bubble Ring



I. The Bubble Ring

When I was young,
I did a thing
With liquid soap
And a bubble ring:

I swished it deep
And then I blew
And iridescent
Bubbles grew



II. The Man Who Never Was

There was a man who never was.
This tragedy occurred because
His parents, being none too smart,
Were born two hundred years apart.

III. Mr Green and Ms Levine

Mr Green and Ms Levine

Went walking by the sea.

Said Mr Green to Ms Levine

And drifted up

To _____ ge t _____ ;
Leaving a mental
Shimmer there.

And though my childhood
Days are gone,
That funny lift
Of lights goes on -

I often sit
And watch the way
New bubbles rise
In the mind's display.

Sometimes they frisk
Along in flight,
And ask no more
Than sheer delight;

Sometimes they seem
A concentrate
Of good and evil,
Mean and great -

Till drifting through
The world I see
Bright bubbles
Of eternity.

And as they trace
Their little course,
I feel my will
Resume its force,

For images
Of clean desire
Incite us like
Refining fire,

And though the bubbles
Disappear,
They leave a living
Shimmer here.



"Will no one marry me?"

Said Ms Levine to Mr Green,
"I wouldn't care to say."
Then Mr Green and Ms Levine
Continued on their way.

IV. When I Went Up To Ottawa

When I Went Up To Ottawa,
I met a man who sang tra-la.
"What did you do with the country today?"
"I gave it away to the U.S.A."

V. The Coat

I patched my coat with sunlight.
It lasted for a day.
I patched my coat with moonlight,
But the lining came away.
I patched my coat with lightning
And it flew off in a storm.
I patched my coat with darkness:
That coat has kept me warm.

VI. The Golden Rule

All afternoon I'd sat in school
And copied out the Golden Rule:
*To keep our neighbourhood from strife,
We strive to take our neighbour's life.*

"Good boy", they smiled. "You've made a start.
And now repeat the second part:
*Because a gun would kill him dead,
We purchase seven guns instead."*

I heard a fellow student's cries,
And turned, and met my neighbour's eyes.

VII. The Mermaid Banquet

If I _____, sw _____, ng

Ar _____ the _____ as

In the sea

And every mermaid
Wore a sign
Inviting me
To come and dine

With ocean heroes
Steeped in fame,
Like Captain Kidd
And What's-his-name,

And if the banquet
Hall were spread
With deep-sea ale
And ocean bread

Texts by Dennis Lee from *The Difficulty of Living on Other Planets*, MacMillan of Canada,
copyright 1987, Dennis Lee.

And waiters wore
Their fin and tails
And served us each
A pinch of snails

And then dessert
Arrived in bubbles,
And everyone
Was having doubles -

I think I'd stay
An hour or two;
And then I'd swim
Back home to you.

Th bated
On tidal swells



Palm Court Songs of the Bubble Ring were inspired by the wit and humour contained in Dennis Lee's collection of poems, *THE DIFFICULTY OF LIVING ON OTHER PLANETS*, and all of the song texts come from this volume. The trio accompaniment, with its pastiche of textures, is redolent of the small ensembles peculiar to the hotel lobby and tea room.

The Bubble Ring of the first song sets a general mood of capricious nostalgia. *The Man Who Never Was* is, appropriately, a piano theme with a variation for clarinet and cello, based on a movement of Mozart's two-hundred-year-old piano sonata KV 576. *Mr Green and Ms Levine*, for voice, clarinet and piano, is a homage to F. Schubert. *When I Went Up to Ottawa* features terse unison motifs derived from the Canadian and American national anthems. *The Coat*, for voice, cello and piano, is a homage to G. Fauré. *The Golden Rule* was written during the height of the Persian Gulf crisis. The cycle finishes with an aquatic scherzo featuring a brief visit to "La Traviata's" ballroom and an almost totally hidden appearance of F.J. Haydn's mermaid!

John Greer

Trio in A-Major, Op. posth.

Johannes Brahms

In 1855, for personal reasons, Johannes Brahms destroyed a vast quantity of his early work. The *Trio* heard today may very well have escaped these flames.

A manuscript, now lost, turned up in Bonn nearly thirty years after Brahms' death. Copied by an unknown hand, the A-major trio appears to date from 1853, the eventful year in which Schumann and Brahms met, and the latter's *Opus 1 Piano Sonata* became the first of his works to appear in print. On stylistic grounds, the *Trio* betrays an acquaintance with the Schumannesque gestures and rhythms, and in other ways it bears a convincing resemblance to the work of the young, conservative composer.

In fact, this *Trio* is sufficiently Brahmsian that sceptics have argued, though with no hard evidence, that the work is a forgery intended to be passed off as the master's work. In the absence of an autograph manuscript, its authenticity will never be certain. On balance, however, it seems that the *Trio in A-Major* is a slightly earlier counterpart to the *Trio in B-Major, Op. 8*.

Bruce Kirkpatrick Hill

TONIGHT'S ARTISTS

AMICI

AMICI, the Italian word for "friends" is the gathering of three of Canada's best known chamber musicians. The circle of friends expands and contracts to reach the wider realm of works requiring larger or smaller or more unusual instrumentation. The three AMICI are in-residence at the University of Toronto's Faculty of Music, (enlarging their circle of friends to include the young and gifted).

Joaquin Valdepeñas, principal clarinetist of the Toronto Symphony, has appeared at music festivals in Marlboro, Aspen, Banff, Edinburgh and Evian, as well as the Casals Festival in Puerto Rico and the Mostly Mozart Festival at Lincoln Center. His 1987 recording for the CBC with pianist Patricia Parr was nominated for a Juno award. Mr. Valdepeñas is also active as a conductor.

David Hetherington studied cello at the Royal Conservatory of Music, the University of Toronto and abroad with Claus Adam, André Navarra and Paul Tortelier. He joined the Toronto Symphony in 1970 and has continued to work as a soloist and chamber performer, particularly in the field of new music, in Canada, the USA and Greece.

Patricia Parr has had a brilliant career since her first recital at age six. At nine she was a concerto soloist with the Toronto Symphony. Appearances with the Philadelphia, Cleveland and Pittsburgh and many other orchestras followed. Her outstanding abilities as a chamber music artist have become widely known with appearances at the Marlboro Music Festival in Vermont, concerts with the Guarneri and Orford string quartets, two tours of Australia as a member of Trio Concertante and a recent Eastern European tour with Amici. She is a graduate of the Curtis Institute of Music and has been teaching piano and chamber music at the University of Toronto's Faculty of Music since 1974.



Shalom Bard is in his first year of a Bachelor's Degree in Performance at the University of Toronto. He has been studying with Joaquin Valdepeñas since 1990 when he moved from Israel to Canada. Shalom is also in his 3rd year as a member of the Toronto Symphony Youth Orchestra.

Mark DuBois has been universally acclaimed for the exceptional clarity and tonal purity of his outstanding lyric-tenor voice, and his extraordinary versatility garners plaudits in all genres of music - whether opera, operetta, oratorio, lieder, baroque or the classics of Broadway and the musical theatre.

Since his debut with the Canadian Opera Company in 1978, Mark DuBois has appeared in several leading roles with that Company and others across Canada, in the United States and Europe. He is frequently heard on national and private network radio broadcasts in a wide variety of performances and has appeared in several television specials. A recent film of Gluck's *Orfée et Eurydice* by World Film Productions stars him in the role of Orfée.

Mark Fewer began his musical studies in St. John's, Newfoundland, at age six. Since then, Mark's interest in the violin has included classical, jazz, and traditional Fiddle repertoire.

At age fifteen, he moved from his home in St. John's to study with the noted pedagogue, David Zafer, in Toronto. Subsequently, he became a member of the Toronto Symphony Youth Orchestra.

He has been concertmaster with the Toronto Symphony Youth Orchestra, University of Toronto Chamber Orchestra, and the University of Toronto Opera Orchestra. As a chamber musician, Mark performs regularly with the Amadeus Ensemble and as violinist with the Duke Trio. This season, Mark will make his solo debut with the Toronto Symphony, as well as performances with Amici and the Amadeus Ensemble.

Darcy McFadyen studied horn with Eugene Rittich and graduated from the Faculty of Music in 1991. Since that time, he has studied at the Royal Conservatory with Joan Watson. Darcy now works at a bookstore while continuing his various musical pursuits.

Kathleen McLean is currently associate principal bassoon of the Toronto Symphony Orchestra. Ms. McLean was born in Saskatoon and received her musical training at the Curtis Institute in Philadelphia. She then moved to Toronto where she was principal bassoon with the Canadian Opera Company Orchestra, until last year when she joined the Toronto Symphony. She is also an instructor at the Faculty of Music, University of Toronto.

Aleksandar Popovic is currently a fourth year student in the Bachelor of Music in Performance programme. He studies with Kathleen McLean. Aleksandar previously studied in Belgrade, Yugoslavia, playing in many orchestras, and also as a soloist. Since moving to Toronto, he continues to actively perform.

Joan Watson was born in Dauphin, Manitoba and received a Bachelor of Music in Performance at the University of Victoria, B.C. She was principal horn of the Victoria Symphony for 10 years, then in 1987 she moved to Toronto where she played first horn with the Canadian Opera Orchestra. Her musical activities included performing with the Toronto Philharmonic, Array Music, and the Esprit Orchestra. Ms. Watson has been on the Faculty of Music at the University of Toronto teaching horn since 1987, and last year joined the Toronto Symphony as associate principal horn.

Texts by Dennis Lee from *The Difficulty of Living on Other Planets*, MacMillan of Canada, copyright 1987, Dennis Lee.